



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

most detailed discussion of Jerome's brief biography of the poet, with criticism of all the theories founded on its interpretation. The other two Lucretian articles are on textual questions. The first Virgil article is on the old question of the poet's name—Vergilius in Latin and Virgilio in Italian: is it conceivable that an English poet could speak of Vergil? Politian was the first to write Vergilius, Stampini patriotically declares. Another paper is a detailed estimate, verse by verse, of the philological work done on the *Bucolics* down to 1905; the discussion of the Fourth Eclogue is especially full and valuable.

It is interesting to an American student to see how well acquainted the author is with the results of German, French, and English scholarship, and that our American contributions are appreciated by him. One gets the impression that in Italy Stampini's is a *vox clamantis*, and American scholars can sympathize with him. We are too likely to forget that the cause of sound learning, like righteousness, has always been in peril everywhere and at all times. *Facilis descensus* holds of education as well as of everything else human. There has been no Golden Age of culture. The torch has been handed on from age to age, often in weariness and despair. But classical culture will last as long as our Western civilization in spite of systematic and subsidized depreciation.

W. A. MERRILL

UNIVERSITY OF CALIFORNIA

Selections from Catullus. Translated into English Verse with an Introduction on the Theory of Translation by MARY STEWART. Boston: Richard G. Badger, 1915. Pp. 71. \$1.00.

The book under review contains verse translations of thirty-five to forty of the shorter poems of Catullus, prefaced by an introduction in which two points are of particular interest. The first is the author's theory of translation. She believes that "even if it were possible for all of us to learn Latin and Greek well enough to read the great epics, it would scarcely be worth while for all of us to do it." Of course there is implied here a saving reservation, but the words can easily be overinterpreted. I have tried to teach Latin literature by means of English translations, and it is in the case of this very Catullus that I felt the greatest despair. The point of an epigram of Martial is so apparent that an approximate translation is possible, but the subtlety of Catullus is often untranslatable. That does not mean that there is no place for translations, merely that they must be taught to know their place. Miss Stewart rightly distinguishes between the literature of information and the literature of beauty, and for the latter she sets forth two principles that should guide the translator: (1) the translation should interest the generation for which it is written and should be in idiomatic English without any concession to the language of the original; (2) it must

preserve the spirit of the original. But theory is one thing and practice is another. The second point of particular interest in the introduction is the attack on the literalists who believe that "a particular flesh-and-blood Phyllis jilted the poet on the particular morning in May on which he sings," and who "otherwise honest will turn their imaginations loose on 'internal evidence' and deduce therefrom the most egregious lies in the shape of specific facts." Miss Stewart argues that many poems are the result of love denied, that "the satisfied lover needs no poem of ecstasy; his beloved is his poem. The despairing lover needs no verse of woe; his broken heart is his cry." There is a great deal in all this, but opinions will differ as to the amount. Judging from these words and from the fact that in the two Juvenius poems in the book (48, 99) Miss Stewart substitutes the name of Lesbia for that of Juvenius, it would seem that she doubts the reality of the affair with Juvenius. Perhaps the wish is father to the thought.

The translations themselves vary considerably in excellence. Some are good throughout, others are good in spots; some are fairly faithful, others are mere paraphrases. A translation may be faithful without being literal: "sweet bird" is fine for *passer* (2), and "So many kisses, not one less" (7) is splendidly faithful, though the last three words have no parallel in the original. But the jest in "And men of feeling everywhere | Forget to smile—until tomorrow" (3) is mere concession to rhyme, as is "Jove's shrine of mystic gloom" for *Iovis aestuosi* (7). It is difficult to criticize when the reviewer differs from the author in the application of principles. Is a given line or word the result of misinterpretation, misprint, or deliberate choice? Shall one object to Veranus for Veranius (9), Caecii for Caesii (14), to Hortalus in the text and Ortalus in the note to 65? What shall one say of constant expansion of Catullus' neatly phrased thought? In poem 34 Catullus' twenty-four lines are expanded to thirty-six, while the eighteen lines of poem 35 are dragged out to forty-six, with change of order and insertion of new ideas. Shall one find fault with "You've scarcely any nose at all" for Catullus' *nec minimo puella naso* (43), and with "lips as parched as last year's peas" for *nec ore sicco*? Is it intentional that in poem 51 "greater than the gods is he | Whom they permit to sit near thee" the application of the words *si fas est* is transferred? By the way, Miss Stewart is altogether too certain that the last stanza belongs to a different poem.

But with all this implied criticism, it should be said that if we cannot always find Catullus himself in this little volume, his spirit hovers about it. A better title for most of the poems would be "Echoes from Catullus." The poems that are most faithfully rendered are 2, 5, 9, 13, 31, 38 (the omission of verbs by the sick poet is well preserved), 70. The handsome appearance of the volume makes one regret the misprints, few though they be. A curious one is "incite" for "insight" (p. 18).

B. L. ULLMAN